

Oswaldo Golijov

# AINADAMAR

(piano/vocal score)

libretto by David Henry Hwang

*commissioned by the Boston Symphony Orchestra, Inc.  
for the Tanglewood Music Center*

ITALIANNA MUSIC PUBLISHING

# AINADAMAR

Fountain of Tears  
An Opera In Three Images

## Synopsis

Emerging from darkness, the mythic world of Federico García Lorca comes into being. The sound of horses on the wind, the endless flow of the fountain of tears ("Ainadamar"), and the trumpet call of wounded freedom, the aspiration and determination that have been denied generation after generation echo across the hills.

### First Image: MARIANA

Teatro Solís, Montevideo, Uruguay, April 1969. The voices of little girls sing the opening ballad of Lorca's play *Mariana Pineda*. The actress Margarita Xirgu looks back across forty years since she gave the premiere of this daring play by a brilliant young author. In the last minutes of the last day of her life, she tries to convey to her brilliant young student Nuria, the fire, the passion, and the hope of her generation that gave birth to the Spanish Republic. She flashes back to her first meeting with Lorca in a bar in Madrid.

Lorca tells her that the freedom in his play is not only political freedom, and sings a rhapsodic aria that opens the world of imagination, a world inspired by the sight of the statue of Mariana Pineda that he saw as a child in Granada. Mariana was martyred in 1831 for sewing a revolutionary flag and refusing to reveal the names of the revolutionary leaders, including her lover. Her lover deserted her, and she wrote a serenely composed final letter to her children explaining her need to die with dignity.

Margarita reflects on the parallel fates of Mariana and Federico. The reverie is shattered by the call of Ramón Ruiz Alonso, the falangist who arrested executed Lorca in August of 1936.

### Second Image: FEDERICO

The ballad of *Mariana Pineda* sounds again, taking Margarita back to the summer of 1936, the last time she saw Federico. The young Spanish Republic is under attack: the rising of the right wing generals has begun, there are daily strikes and massacres. Margarita's theater company is embarking on a tour of Cuba. She begs Federico to come. He decides to go home to Granada instead, to work on new plays and poetry.

No one knows the details of Lorca's murder. Margarita has a vision of his final hour: the opportunist Ruiz Alonso arresting Lorca in Granada and leading him to the solitary place of execution, Ainadamar, the fountain of tears, with a bullfighter and a teacher. The three of them are made to confess their sins. Then they are shot. Two thousand one hundred and thirty seven people were murdered in Granada between July 26, 1936, and March 1, 1939. The death of Lorca was an early signal to the world.

### Third Image: MARGARITA

For the third time we hear the ballad of *Mariana Pineda*. One more time the play is about to begin, the story retold for the generation of Margarita's Latin American students. Margarita knows she is dying. She cannot make her entrance, others must go on. As her heart gives way, she tells Nuria that an actor lives for a moment, that an actor's individual voice is silenced, but that the hope of a people will not die. The fascists have ruled Spain for more than thirty years. Franco has never permitted Margarita Xirgu, the image of freedom, to set foot on Spanish soil. Margarita has kept the plays of Lorca alive in Latin America while they were forbidden in Spain.

The spirit of Lorca enters the room. He takes Margarita's hand, and he takes Nuria's hand. Together they enter a blazing sunset of delirious, visionary transformation. Margarita dies, offering her life to Mariana Pineda's final lines: *I am freedom*. Her courage, her clarity, and her humanity are passed on to Nuria, her students, and the generations that follow. She sings "I am the fountain from which you drink." We drink deeply.

—PETER SELLARS

# AINADAMAR

## (Fountain of Tears)

Osvaldo Golijov

Piano

[illegible]



**Very long fade****(30–45 sec.)**Loop Fades Out  
Very Slowly (30-45 sec)

24

Modulate from  
Deep water to  
shallow water

From shallow  
water to  
Horse Breathing

From Horse Breathing  
to Gallop on Mud

**Break 1****Break 2**

Hooves on  
Cobblestone

28

Gallop on Cobblestone

30

**Play 10 x's**  
Cajons

32

**Play 8 x's**

Guitar

Cajons

35

**Play 3 x's***accel. through repeats to tempo of Balada I*

## I. MARIANA

## 1. Balada

**Movido**

*sfzp*

*p*

4

*sfzp*

8

3 Girls (A)

*p*

*f*

Ay, que

12

3

\* mm. 10-11 were cut.

3 Girls (A)

dí - a tan tris - te en Gra - na - ðeü que a lah

Piano continues *sim.* under voices through the end  
The R.H. patterns are improvised,  
imitating the accents of the flamenco guitars

3 Girls (A)

pie - dra ha - cí - a llo - rar. Al ver que Ma - ria - ni ta se

3 Girls (A)

mue re, se mue - re en ca - dal - so por no de - cla - rar

3 Girls (B)

lah cam

21

3 Girls (A)

lah cam - pa lah cam - pa

3 Girls (B)

pa - na lah cam - pa - lah cam -

24

3 Girls (A)

na

3 Girls (B)

pa - na do - blar y do - blar.

27

3 Girls (A)

X3

3 Girls (B)

X3

Palmas Solo

X3

29

3 Girls (A)

Ay, que dí - a tan tris-te en Gra - na - ðeü que a lah

3 Girls (B)

Ay, que dí - a tan tris-te en Gra - na - ðeü que a lah

(both hands: black/white keys) *gliss.*

32

3 Girls (A)

pie - dra ha-cí - a llo - rar. Al ver que Ma - ria-ni - ta se

3 Girls (B)

pie - dra ha-cí - a llo - rar. Al ver que Ma - ria-ni - ta se

35

3 Girls (A)

mue re, se mue-re en ca - dal - so porno de-cla rar

3 Girls (B)

mue re, se mue-re en ca - dal - so porno de-cla rar

2 Girls (offst.)

Lah cam

38

3 Girls (A)

3 Girls (B)

2 Girls (offst.)

lah cam - pa lah cam - pa

lah cam - pa - lahscam -

pa - na

*Lights reveal Margarita Xirgu, a veteran actress,  
in the wings backstage at a theatre in Uruguay.  
Dressed as Mariana Pineda, she looks out onto the stage,  
where the girls sing.*

41

3 Girls (A)

3 Girls (B)

2 Girls (offst.)

na lah cam - pa

pa - na do blar y do - blar lahcam

lah cam pa - na do - blar y do blar

44

3 Girls (A)

lah cam - pa las cam pa na do - blar y do blar

3 Girls (B)

pa - lah cam - pa - na do blar y do - blar

2 Girls (offst.)

lah cam - pa - na do - blar y do

47

3 Girls (A)

3 Girls (B)

2 Girls (offst.)

blar

*ff*

We begin to hear her thoughts, as the Ballad repeats in her head like a loop, as if she were reliving all the times she has ever played this role. *p*

50

Mar.

To da u - navi - da

*sfz p sub.*

*f*

54

Mar. *sim.*

to-da u - na vi - da to - da u - na vi - da a -

3 Girls (A) *f*

Ay, que

57

Mar. *sí*

3 Girls (A)

dí - a tan tris-te en Gra - na - ðeü, que a lah pie - dra ha-cí - a llo

3 Girls (B) *f*

Ay, que dí - a tan tris-te en Gra - na - ðeü, que a lah



60

Mar. *as above*

To - - da u - navi - da to-da u - navi - da a

3 Girls (A) rar. Ay, que

3 Girls (B) pie - dra ha - cí - a llo - rar.

64

Mar. sí: So - la - en - tre bam - ba - li - nas en o - tro te -

3 Girls (A) dí - a tan tris - te en Gra - na - ðeü, que alah pie - dra ha - cí - a llo -

3 Girls (B) Ay, que dí - a tan tris - te en Gra - na - ðeü, que alah

67

Mar. *a - tro es - pe - ran - do ser \_\_\_\_\_ Ma - ria - na Pi - ne - da Ma -*

3 Girls (A) *rar. lah cam*

3 Girls (B) *pie - dra ha - cí - a llo - rar*

2 Girls (offst.) *lah cam - pa - na*

*E<sup>b</sup>min<sup>9</sup> A<sup>b</sup>m*

70 *continue with ornamentation*

Mar. *ria - na Pi - ne - da Ma - ria - na Pi - ne - da o - tra vez \_\_\_\_\_*

3 Girls (A) *pa lah cam - pa las cam*

3 Girls (B) *lah cam - pa*

2 Girls (offst.) *lah cam - pa - na*

*D<sup>b</sup> G<sup>b</sup> B<sup>7</sup> B<sup>b</sup>*

*The stage transforms, so the "backstage wing" where Margarita stands becomes the main playing area, and the "stage," where the girls sing, becomes the background.*

73

Mar.

3 Girls (A)

3 Girls (B)

2 Girls (offst.)

pá lah cam - pa na

lahcam - pa - lahcam - pa - na do blar y do

las cam pa na do

76 *even more intense*

Mar.

3 Girls (A)

3 Girls (B)

2 Girls (offst.)

Fe - de - ri - co, mi ni - ño

Ay, que

blar

blar y do blar

$E^b m^9$   $B^b$

79

Mar.  Qué do - lor en

3 Girls (A)  dí - a tan tris - te en Gra - na - øü, que alah

2 Girls (offst.)  Ay, que dí - a tan tris - te en Gra - na - øü,



82

Mar.  el vien - tre Lo

3 Girls (A)  pie - dra ha - cí - a llo - rar.

3 Girls (B)  que a lah pie - dra ha - cí - a llo - rar.

2 Girls (offst.)  que alah pie - dra hací - a llo



85

Mar.  — qui-se co - mo un hi - jo lo qui-se

3 Girls (A)  Al ver que Ma - ria - ni - ta se mue - re, semue-re en ca

3 Girls (B)  que se mue - re, semue-re en ca

2 Girls (offst.) 

 rar. D<sup>b</sup> B B<sup>7</sup>

88

Mar.  co - mo un hi - jo

3 Girls (A)  dal-so porno de - cla rar lah cam - pá

3 Girls (B)  dal-so por no de - cla rar lahcam

2 Girls (offst.) 

 B<sup>7</sup> Lahcam pa - na

92

Mar. El - es hoy tan re - al, tan re - al co - mo el

3 Girls (A) lah cam - pa - lahcam

3 Girls (B) pa - na lahcam - pa -

$E^b m^9$   $A^b$   $D^b$

96

Mar. dí - a en que to - mé su ma - no de re -

3 Girls (A) pa - na do - blar y do - blar

3 Girls (B) lah cam - pa - na do - blar y do - blar

2 Girls (offst.) y do - blar y do - blar y do

$G^b$   $E^7$   $B^b$

99

Mar. *cién na - ci - do de re - cién na - ci - do y de*

3 Girls (A) *f dim.* *Que Tan Las dra(h)*

3 Girls (B) *f dim.* *Dí Tris Pie - -*

2 Girls (offst.) *f dim.* *blar.*

B Db

103

Mar. *hom - bre a la vez*

3 Girls (A) *p* *llo - ran*

3 Girls (B) *p* *Llo - ran*

2 Girls (offst.) *p*

B Bb

107 *f p cresc.*

Mar. *Mí*



111 *mf as above*

Mar. ra - me Nu - ria Mí - ra - me a - ho - ra, mí - ra - me a - ho - ra



114

Mar. La ve - jez, Ni - ña





118

Mar. *sim.*

mí - a, la ve - jez no fue su des - ti - no.

122

Mar. *sim.*

La ve - jez, la ve - jez, la ve jez

126

Mar. *less intense, as in reverie* *as above*

Mí - ra - me a ho - ra

130

Mar.

Mí - ra - me a ho - ra, mí - ra - me a ho - ra

134

Mar.

ra - me a ho - ra

137

*almost an echo of the first cry*

Mar.

Ay

140

Mar.

ra - me a ho - ra

## Senza Misura

143 *solo*

*p*

This section consists of four measures. Measure 143 begins with a treble clef and a key signature of three flats. The right hand plays a series of half notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. The left hand plays a series of whole notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. Measure 144 continues the right hand melody with half notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. The left hand continues with whole notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. Measure 145 shows the right hand playing half notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. The left hand continues with whole notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. Measure 146 ends with a double bar line. The right hand plays a half note B-flat, and the left hand plays a whole note B-flat. The tempo marking *p* (piano) is present.

## Moderato

144

*pp legato*

This section consists of three measures. Measure 144 begins with a treble clef and a key signature of three flats. The right hand plays a series of half notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. The left hand plays a series of eighth notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. Measure 145 continues the right hand melody with half notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. The left hand continues with eighth notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. Measure 146 ends with a double bar line. The right hand plays a half note B-flat, and the left hand plays a whole note B-flat. The tempo marking *pp legato* (pianissimo legato) is present.

147

This section consists of three measures. Measure 147 begins with a treble clef and a key signature of three flats. The right hand plays a series of half notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. The left hand plays a series of eighth notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. Measure 148 continues the right hand melody with half notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. The left hand continues with eighth notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. Measure 149 ends with a double bar line. The right hand plays a half note B-flat, and the left hand plays a whole note B-flat.

150

This section consists of four measures. Measure 150 begins with a treble clef and a key signature of three flats. The right hand plays a series of half notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. The left hand plays a series of eighth notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. Measure 151 continues the right hand melody with half notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. The left hand continues with eighth notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. Measure 152 ends with a double bar line. The right hand plays a half note B-flat, and the left hand plays a whole note B-flat. Measure 153 continues the right hand melody with half notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat. The left hand continues with eighth notes: B-flat, A-flat, G-flat, F, E-flat, D, C, and B-flat.

to Dawn Upshaw

## 2. Mariana, Tus Ojos

Rumba, laid-back ♩ = 104

The musical score is for a piece titled "Mariana, Tus Ojos" by I. Mariana, featuring Dawn Upshaw. The tempo is Rumba, laid-back, with a quarter note equal to 104 beats per minute. The key signature is B-flat major (two flats). The time signature is 2/4.

The score begins with a piano introduction (measures 1-9) in the bass clef, marked *p* (piano). Measure 10 is the start of section [A]. The piano continues with a similar pattern. Measure 17 is the start of section [B], marked *p*. The vocal parts for 3 Girls (A) and 3 Girls (B) enter in measure 17. The lyrics are: "Ma - ria - na" (measures 17-19), "Pi - ne - da" (measures 20-22), and "Ma - ria" (measures 23-24). The piano accompaniment includes chords and a steady bass line. The vocal parts are in the treble clef. The score ends with a final piano accompaniment section (measures 25-28).

10 [A]

17 *p* [B]

3 Girls (A) Ma - ria - na

3 Girls (B) Pi - ne - da

24

3 Girls (A) Ma - ria

3 Girls (B)

31

3 Girls (A)

na, *sim., sempre*

3 Girls (B)

Tus o - jos

37

3 Girls (A)

Bri - llan - tes co - mo lu - ce - ros

3 Girls (B)

Bri - llan - tes co - mo lu - ce - ros

43

3 Girls (A)

3 Girls (B)

*echo*

50 **C** *dark*

Mar. *Ves* *mis* *o* *jos*

56

Mar. *Ya es* *tán*

62

Mar. *se - cos* *de - rra ma - ron* *rí - os*

69

Mar. *de* *lá - gri - mas*

3 Girls (A) *Ma - ria - na*

76

Mar. Sin em - bar - go a - quí es -

82 **D**

Mar. toy. No - che a no - che

3 Girls (B) Ma - ria - na

89

Mar. Si - go ac - tuan - do las

3 Girls (A) Ma - ria - na

3 Girls (B) Pi - ne - da

97

Mar.

— mu - je - res — que el ha cre - a - do —

104

Mar.

— pa - ra mi —

E

110

3 Girls (A)

3 Girls (B)

Ma -

Ma -



115

3 Girls (A)

3 Girls (B)

ria - na

ria - na

*f*

*f*

*f* *gliss.*

121

3 Girls (A)

3 Girls (B)

Pi

Pi

*f*

3

126

Mar.

Ah

3 Girls (A)

3 Girls (B)

- ne - da

- ne - da

134

Mar.

la Re - pú - bli - ca e -

141

Mar.

-ra un sue - ño

G

148

Mar.

Cuan

156

Mar.

*f*

does - tre - na mos a Ma -

162 **[H]** *p*

Mar. *ria - na*

3 Girls (B) *Tus o -*

*sfz*

170

3 Girls (A) *Ma - ria*

3 Girls (B) *jos*

178

Mar. **[I]** *Yo e - ra jo - ven*

Nuria *sí*

3 Girls (A) *na*

The musical score is for a piece titled 'I. Mariana'. It features four staves: Maraca (Mar.), 3 Girls (A), 3 Girls (B), and Piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo/mood is indicated by a half note with a 'p' (piano) dynamic. The score is divided into measures 162, 170, and 178. The lyrics are in Spanish. The Maraca part has a 'p' dynamic at measure 162 and a 'sfz' (sforzando) dynamic at measure 170. The Piano accompaniment features a 'sfz' dynamic at measure 170. The 3 Girls (A) part has a 'sfz' dynamic at measure 170. The 3 Girls (B) part has a 'sfz' dynamic at measure 170. The Maraca part has a 'p' dynamic at measure 178. The 3 Girls (A) part has a 'p' dynamic at measure 178. The 3 Girls (B) part has a 'p' dynamic at measure 178. The Piano accompaniment has a 'p' dynamic at measure 178.

185

Mar. *Vein - te a - ños. Qui - zá un*

Nuria *Qui - ras trein - ta. Cuén - - -*

193

Mar. *po - co más*

Nuria *te - me mas*

3 Girls (A) *Ma - ria - na*

3 Girls (B) *Pi - ne - da*

200 (cresc.) *Tus o - jos*

*Tus o - jos*

*f cresc. p cresc. f*

*(cresc.)*

30

207 *(cresc.)* *dim.*

3 Girls (A) nos dan la luz en Gra -

3 Girls (B) nos dan la luz en Gra -

*sfz* *dim.*

214 **L** *(dim.)*

3 Girls (A) na - da Ma - ria - na

3 Girls (B) na - da Ma - ria - na

*(dim.)* *f* *mf cresc.*

221

3 Girls (A) se - rás la ma -

3 Girls (B) se - rás la ma -

228

3 Girls (A)

3 Girls (B)

dre de un

dre de un

234 *dim.*

3 Girls (A)

3 Girls (B)

*dim.*

pue blo nue vo y li bre

pue blo nue vo y li bre

241 **M** *p cresc.*

Mar.

Si,

3 Girls (A)

3 Girls (B)

*p*

Ma ria na...

*p*

Ma ria na...

248 *cresc. molto*

Mar. *la*

255

Mar. — Re - pú-bli ca e - ra un sue - ño

263 **N** *poco f, cresc.*

Mar. Si,

271 *(cresc.)* *f intenso*

Mar. Un sue -

277

Mar. 

282

Mar. pue - blo

3 Girls (A) *p* *mf* Ma - - - ria - na Pi - ne - da

3 Girls (B) *p* *mf* Ma - - - ria - na Pi - ne - da

The musical score is for a piece titled "The Christmas Song" (part 2 of 2). It is in 4/4 time and the key of B-flat major. The score features four parts: a Maraca player, three girls (A and B), and a piano accompaniment. The Maraca part consists of a single note on the first staff, followed by rests. The three girls' parts are arranged in two staves, with the first staff for girls A and B, and the second staff for girls A and B. The piano accompaniment is on the bottom staff. The lyrics are "pue - blo" for the Maraca player, and "Ma - - - ria - na Pi - ne - da" for the girls. The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The score is marked with a piano (*p*) and mezzo-forte (*mf*) dynamic. The tempo is marked "Allegretto".

289

Mar.

3 Girls (B)

*p*

*p*

Qué tra - ge - dia

tu sue - ño



296 *p cresc.*

Mar. *p cresc.*

cu-an-do la car-ne jo - ven se des-ga - rra

303 *(cresc.)*

Mar. *(cresc.)*

y bro - ta un to - rren - te de

310 *(cresc.)* *f*

Mar. *f*

san - gre ca - lien - te

3 Girls (A) *f* *mp*

Ma - ria - na

3 Girls (B) *f* *mp*

Ma - ria - na

317

3 Girls (A)

— Pi - ne - da

3 Girls (B)

— Pi - ne - da

Que sue - ño

*p*

325

Mar.

*p*

Que tra - ge - dia

3 Girls (A)

Ma - ria - na...

332

Mar.

que tra - ge - dia

*mf*

339

Mar.

que des truc - ción!

*fp*

*p cresc.*

3 R

346

(*cresc.*)

353

3 Girls (A)

Ma - - - ria -

S *mf intenso, cresc.*

3 Girls (B)

Ma - - - ria -

*mf intenso, cresc.*

(*cresc.*)

361

3 Girls (A)

3 Girls (B)

na Pi ne

*f*

*ff*

368

Mar.

3 Girls (A)

3 Girls (B)

Por - qué se fue

*ff* **T**

- da

- da

375

Mar. 

nues-tro des - ti - no? \_\_\_\_\_ Por qué \_\_\_\_\_

382

Mar. 

no na - ció nues-tra Es - pa - ña, la de Ma - ria - na y Fe - de - ri - co, la Es

389

Mar. 

pa - ña li - bre que so - ña - mos fue as-fi - xia - da, ma - sa -

*sub. mf dim.*

*mf dim.*

396 *(dim.)* *p*

Mar. *cra - day en - te - rra - dapor la fa - lan - ge*

3 Girls (A) *Ma*

*(dim.) p*

404 U

Nuria *Mar*

3 Girls (A) *ria - na*

3 Girls (B) *Pi - ne - da*

411

Nuria *- ga - ri - ta* *Cuén - te - me* *de a -*

418

Nuria

quel pri - mer en - cuen - tro en

423

Nuria

el bar Al - bor de Ma -

428

Nuria

drid

*mf*

*attacca*

## 3. Bar Albor de Madrid

Play 5 xs

Lorca

Sorda, with Cajón

$G^{\#}b_9$  Remate x 3 bars

With Guit. x 3 bars

$G^{\#}(b_9)$   $A(b_5)$

*p, cresc. through repeats*

6

Lorca

Mar - ga-ri-ta Xir gu\_\_\_\_\_ la rei-na pro-le-ta-ria del te - a tro Es - pa

$G^{\#}(b_9)$  cont. sorda w/cajon

11

Lorca

ñol,\_\_\_\_\_ Sa - lú!

Remate  $G^{\#}(b_9)$  A

(Remate) B

$B^b_7$   $A(b_5)$   $C^b(b_5)$   $Bsus^b(b_9)$   $A(b_5)$

(Remate)

(Remate)



15

Mar.

Co - ño Fe - de - ri - co Es - te Whis ky sa be a pe

G#(b9) A(b5) G#(b9) G F# F E

18

Mar.

tro - leo

Lorca

Pa'tu fue go, Mar - ga - ri - ta Tu eres to - das y eres

G#(b9) A(b5) *sim.*

21

Lorca

u - na, la mastrá - gi - ca y he roi - ca fuiste E-

Remate G#(b9)

24

Lorca

lec-tra, Sa-lo-mé, fuis te An-tí-go-na fu-rio-sa, y La-dy—— Mac-

A B<sup>7</sup> G<sup>♯</sup>(b<sup>9</sup>) A(b<sup>5</sup>) D<sup>7</sup> E<sup>7</sup>

27

Mar.

*seductive, relax the tempo*

Lorca

Pe-ro a

beth... Pe-ro no O-fe-lia, si-no Ham-let

Remate

C<sup>♯</sup> C B B<sup>7</sup> G<sup>♯</sup>(b<sup>9</sup>)

(Remate)

30

Mar.

ho-ra se-ré tu-ya por-que ha-ré Ma-ria-na Pi-ne-da

*rubato, colla parte*

A(b<sup>5</sup>) G<sup>♯</sup>(b<sup>9</sup>) Fill A(b<sup>5</sup>) E

*dolciss.*

33

Mar.

Por-que es-ta gran mu - jer, que fue muerta ha-ce cien a - ños

E<sup>7</sup> A

36

Mar.

vuel - ve a vi - vir vuel - ve a vi - vir en tu ba -

A/G F# F#7(b9)

39

Mar.

la - da po - pu - lar y su men - sa - je trae el ai-re pu - ro de li-ber-tad

Bmin BMaj/A E<sup>7</sup> E<sup>7</sup>

*Freely, cadenza*

*Freely, cadenza colla parte*

43

Mar.

que nues tro pue - blo de - be res - pi - rar

46

Mar. *hoy* \_\_\_\_\_ *No?*

Lorca *No* \_\_\_\_\_ *Mar-ga - ri - ta, es - ta o-brano es po - lí - ti - ca*

A A/G G#(b9) A(b5) G#(b9)

*sparser accompaniment, simpler*

51

Mar. \_\_\_\_\_ *Y en-ton-ces por qué la has - es - cri - to?*

Lorca \_\_\_\_\_ *Por....* *por-que es*

A(b5) A E A A/G

56

Lorca *toy e - na - mo - ra - do de Ma - ria - na* \_\_\_\_\_ *des-de-que cum-plínue-ve - a - ños*

F#7(b9) F#7(b9) F#7(b9)

4. Desde mi ventana  
(Aria a la estatua de Mariana)

Nocturno ♩ = ca. 78-84

Lorca

*p*

col Ped.

7

*rit.* *a tempo*

Lorca

Des - de mi ven - ta - na Yo mi - ra - ba su es

13

Lorca

ta - tua Des - de mi ven - ta

19

*pochiss. accel.*

Lorca

des - de mi ven - ta - na En Gra -

25 Slightly faster ♩ = ca. 96

Lorca

na da la lla - ma - ban el "sím - bo - lo

Lorca

pu - ro de la re - vo - lu - ción" A -

Lorca

37 (Improvise vowels + bocca chuisa)

(hé)

Lorca

42 (✓)

47

Lorca

52 *poco agitato*

Lorca

Pe - ro e - lla nun - ca fue tan frí - a

57 *accel. poco a poco becoming more intense*

Lorca

Ni tan gris, ni si - que - ra tan pu - ra

62 **Faster ♩ = 112** *intense and feverish*

Lorca

Pa - ra mi Ma - ria - na

67 *accel.* *in flight* ♩ = ca. 124

Lorca

E - ra luz y ca - lor.

(cresc.) *poco f* *sub. p* *cresc.*

72 *poco rit.* *f dolce*

Lorca

y mas que na - da a -

*f*

♩ = ca. 96

76 Statues

Girls

Mis o -

*disperato*

Lorca

mor



80

Girls

- jos i - - - - - lu -

84

Girls

mi - - - - - nan - - - - - tu -

88

Girls

no - - - - - che pro - - - - - fun - - - - - da -

92

Girls

Lorca

(ah



96

Girls

Lorca

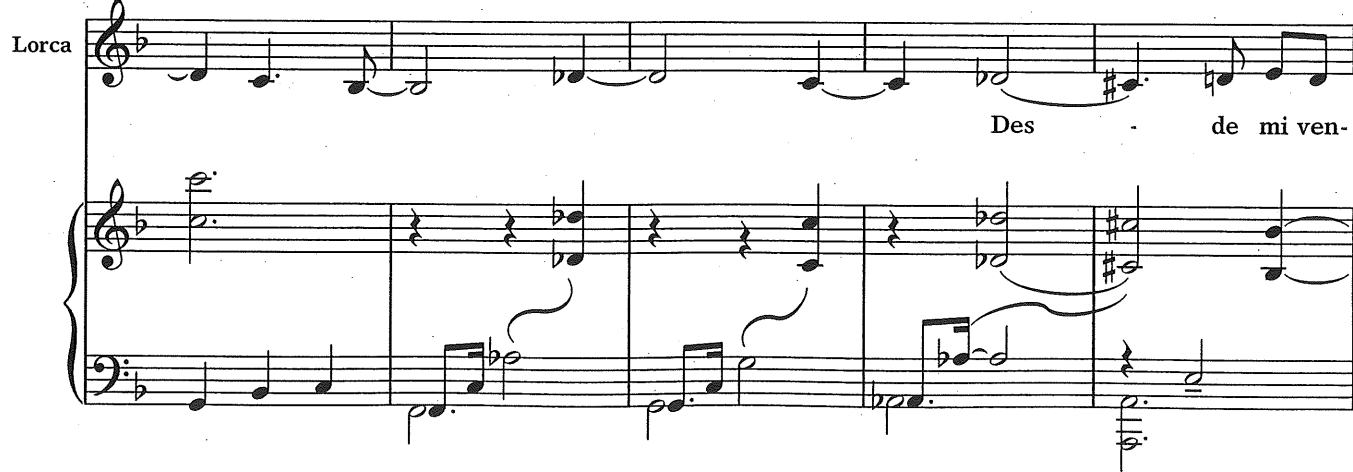


100

*rit.*

Lorca

Des de mi ven-



105 **Tempo I** ♩ = ca. 84

Lorca

ta - na En las no - ches in -

Lorca

som - nes Des - de mi ven - ta - na ob -

Lorca

serva - ba su ros - tro Sus la -

*accel. poco a poco*

121 *cresc. poco a poco*

Lorca

bios se en - ro - je - cí - an

125 *(cresc.)* ✓

Lorca

— su a - lien - to me lle - ga - ba dul - ce —

129 *(cresc.)*  $\text{♩} = 112$  *p sub*

Lorca

— E - lla se me a - cer - ca - -

133 *accel.* ♩ = ca. 124

Lorca

ba me be - sa - ba en la bo

*cresc.* *poco f* *p* *cresc.*

137

Lorca

ca

*(cresc.)*

140 *molto rit.*

Lorca

ya - sí me dor

143 ♩ = ca. 104

Mar. Ah, \_\_\_\_\_ Fe - de - ri - co, ni - ño mí - o \_\_\_\_\_ Ah!

Lorca mí(a) \_\_\_\_\_  
(Women only)

Ch. Mis \_\_\_\_\_ o -

*p* *sim.*

148

Mar. \_\_\_\_\_ Có - mo i - ba yo asa - ber? \_\_\_\_\_ Que su vi -

Lorca \_\_\_\_\_ E - - - lla \_\_\_\_\_

Ch. \_\_\_\_\_ jos \_\_\_\_\_ i - - lu -

*p* *pp*

152

Mar. *p*  
- da tan cor - ta i - ba a re - fle - jar la de Ma - ria - na?\_

Lorca *p*  
\_ mu - rió... E - lla mu - rió por la re - vo - lu -

Ch. *p*  
\_ \_ \_ mi - nan \_ \_ \_ tu \_ \_ \_ no - che \_

156 *accel. poco a poco*

Mar.

Nuria *cresc.*  
A - *cresc.* ca - so ya \_

Lorca  
ción. Y la re - vo - lu -

Ch.

160 *(cresc.)* ♩ = ca. 112

Nuria *(cresc.)* pre - sen - tí - a en su

Lorca - ción la trai - cio - nó.

*(cresc.)*

164 *(cresc.)*

Nuria al - ma de po - e - ta

Lorca *(cresc.)* Cuan - do lo ú - ni - co que e - lla que - rí - a

*(cresc.)*

168 ♩ = 124 *sub. p cresc.* *rit.*

Nuria que los des - ti - nos de am - bos

Lorca *sub. p cresc.* e - ra a - mor e - ra

*sub. p cresc.*



Sub. poco meno mosso  $\text{♩} = 104$ 

172

Mar. *suspirando*  
*sub. p* *sim.* e -

Nuria e - ran u - no e - ra u - no

Lorca *sub. p* a - mor, e - ra a - mor e - ra

*sub. p* *sim.*

177

## intimate

Mar. - ra u - no

Nuria e - ra u - no

Lorca e - ra so - lo a - mor... a - mor

Pochiss. meno  
mosso  $\text{♩} = 96$

*dissolve until the end*

182

Mar. *pp*

Nuria *sim.* *pp*

Lorca *pp*

*pp*

e - ra u - no e - ra

e - ra u - no e ra u -

e - ra a - mor a - mor e - ra

187

Mar. *pp*

Nuria *pp*

Lorca *pp*

*pp*

u - no e - ra so - lo u - no...

no so - lo u - no

a - mor e - ra e - ra so - lo a - mor

*pp* *attacca*

9/13/2005

## 5. Muerte a Caballo

Horse Gallop always crescendo throughout this scene (continues after R.A.'s cries and introduces the 2nd ballad)

Off Stage      **Improvise two "Cantaor-Muezzin" cries, as in Arresto: "ENTREGUENLO!"**

R.A.

The musical score consists of three staves. The top staff is for R.A. (soprano) and contains two whole notes with fermatas, each preceded by a 'C' in a circle. The middle staff is for piano accompaniment, with a treble and bass clef. It contains two whole notes with fermatas, each preceded by a 'C' in a circle. The bottom staff is for piano accompaniment, with a bass clef and two treble clefs. It contains two whole notes with fermatas, each preceded by a 'C' in a circle. A large, wide, shallow curve spans the bottom of the piano accompaniment staves, indicating a crescendo. The word 'attacca' is written at the end of the score.

*attacca*

## II. FEDERICO

### 1. Balada

*We return to the theater in Uruguay, where  
Margarita awaits her entrance in the wings.*

**Vivo**

1.

6 Girls  
(on stage)

2 Girls  
(off stage)

Piano

**Vivo**

Gsus<sup>b9</sup>

B<sup>b</sup>sus<sup>b9</sup>

1.

col Ped.

5

6 Girls

2.

*f*

"Ay, qué dí - a tan tris-te en Gra - na - da \_Que alas

2.

8

6 Girls

pie - dras ha - cí - a llo - rar Al ver que Ma - ria - ni - ta se

11

6 Girls

mue - re semue-re en Ca - dal - so porno de - cla - rar."

2 Girls (offst.)

Las cam -

14

2 Girls (offst.)

pa - nas - las cam - pa - las cam - pa - nas

17

2 Girls (offst.)

las cam - pa - nas las cam - pa las cam - pa las cam

20

6 Girls

Ay qué dí - a tan tris - te en Gra - na - da — que alas

2 Girls (offst.)

pa - nas do - blar y do - blar

23

6 Girls

pie - dras ha - cí - a llo - rar — al ver

25

6 Girls

que Ma - ria - ni - ta se mue - re, se mue - re en Ca - dal - so — se mue - re en Ca

28

6 Girls

dal - so por no de - cla - rar las cam

31

6 Girls

pa - nas las cam - pa las cam

2 Girls (offst.)

las cam - pa - nas las cam - pa

34

6 Girls

pa las cam - pa - nas las cam

2 Girls (offst.)

las cam - pa

37

6 Girls

2 Girls (offst.)

pa Ma - ria - ni - ta se mue - re en Ca - dal - so se mue - re en Ca -

las cam - pa se mue - re en Ca - dal - so se mue - re en Ca -

40

lights crossfade down to a very tight "pin" spot on Margarita's face.

6 Girls

2 Girls (offst.)

dal - so por no de - cla - rar. \_\_\_\_\_

dal - so por no de - cla - rar. \_\_\_\_\_

44



48

52

57

61

65

## 2. Quiero Arrancarme los Ojos

Free, colla parte

♩ = ca. 76

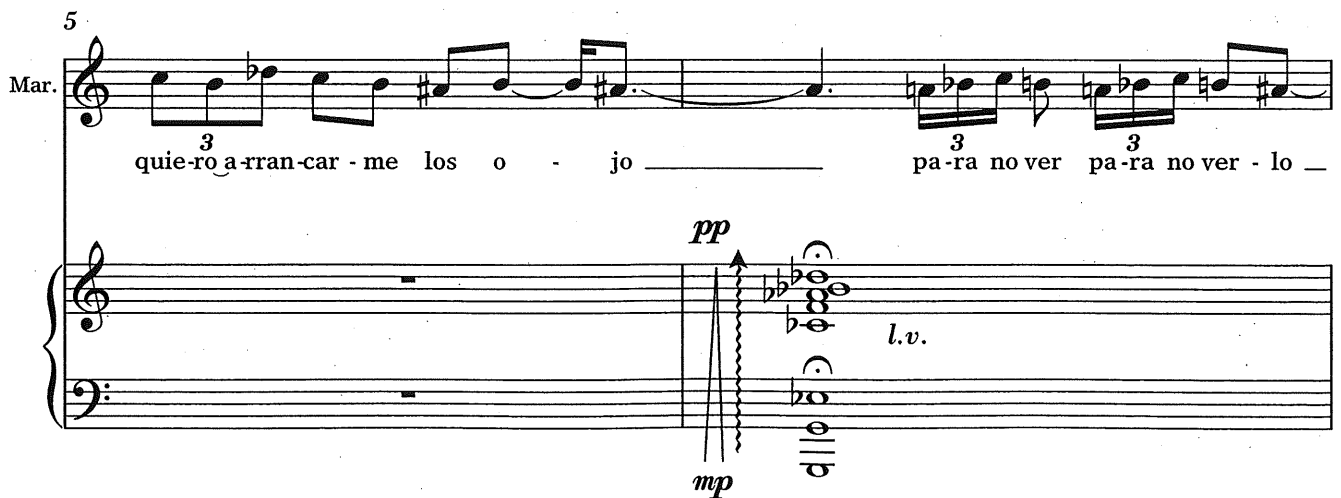
*weeping, freely, rubato, with sobbing portamenti*

Mar. 

Quie - ro a - rran - car - me los o - jo — Quie - ro a - rran - car - me - los —

Mar. 

Quie - ro a - rran - car — me - los o - jo, — quie - ro a - rran - car - me

Mar. 

quie - ro a - rran - car - me los o - jo — pa - ra no ver pa - ra no ver - lo —

7

Mar.

pa - ra - no ver - lo su - frir

8

Measured  
♩ = ca. 76

Mar.

10

Free, colla parte

Mar.

Qui - se sal - var - lo Qui - se sal - var - lo y no pu - de

12

Mar.

qui - se sa - car - lo — de en - tre las

*pp*

*l.v.*

*mp*

13

Mar.

bom-bas lle-var-lo a Cu - ba — y co-ro - nar - lo — pe-ro no pu - de —

*rit.*

*rit.*

*mf*

Nuria

Ma -

15

Slow

Nuria

es - tra — no ha-ble a - sí, us-ted lo man-tie-ne vi - vo

*p*

*pp*

*3*

continue, *p* / *pp*, improvising on G $\flat$ 9, canto jondo style

*agitato* (♩)

20

21

23

Nuria

9/13/2005

25

Nuria

él — si-gue vi - vo por que us - ted tie-ne la mis-ma fie- bre — tie-ne la mis-ma fie-bre

28

Mar.

Nu - ria... Nu - ria

Nuria

que él la fie-bre de un te - a - tro — un te - a - tro que trans - for - ma vi - das

31

Mar.

Nu-ria que - ri - da — su muer-te es la ra - zón por la que en-se - ño

34

Mar.

Y sin em-bar - go y sin em-bar - go — que no da - rí - a yo por po-der cam-biar el des

37

Mar.

ti - no Si tan so - lo lo hu -

39

Mar.

bie - ra con - ven - ci - do de ve - nir a la gi - ra

41

Mar.

de Ma - ria - na con nos - o - tros a la Ha -

44

Nuria

A la Ha - ba - na? \_

*attacca*

### 3. A La Habana

#### Shaker (Chekere)

Piano

#### 9 perc. continues

#### 17

#### 25

#### 29

#### 34



53

Handwritten musical score for measures 53-57. Measure 53: Treble clef, quarter rest, eighth rest, eighth note B $\flat$ , quarter note A, quarter note G $\flat$ , half note F. Bass clef, whole rest. Measure 54: Treble clef, quarter note F, quarter note E, quarter note D, quarter note C. Bass clef, whole rest. Measure 55: Treble clef, quarter note B, quarter note A, quarter note G, quarter note F. Bass clef, quarter note C, quarter note B, quarter note A, quarter note G. Measure 56: Treble clef, quarter rest, eighth rest, eighth note B $\flat$ , quarter note A, quarter note G $\flat$ , half note F. Bass clef, whole rest. Measure 57: Treble clef, quarter note F, quarter note E, quarter note D, quarter note C. Bass clef, whole rest.

58

Mar.  A la ha - ba - na —

Lorca  con mi cra - neo a bier - to al sol —



62

Mar.  A la Ha - ba - na

Lorca  A - re - na - con sa - bor a - ron —



66

Mar.  ba - na ba - na —

Lorca  El vien-to es mi pas - tor Ay! — na - da me fal - ta —



71

Lorca

rá

75

Mar.

A la Ha - ba - na Ay! a la Ha - ba - na

Lorca

Ay! a la Ha ba - na

80

Mar.

Lorca

Ay!

85

Mar.   
án - ge - les ne - gros des - nu - dos

Lorca   
Ay!



90

Mar.   
a - go - ní - a de un se - -

Lorca   
A la Ha - ba - na A la Ha - ba -



94

Mar.   
xo im - po - si - ble del sue -

Lorca   
na Ay!



98

Mar.    
 ño pun - za - do y

Lorca    
 A la Ha - ba - na



102

Mar.    
 la ri - sa de du - raz - no par - ti - do



109 *a tempo*

Mar.    
 a la Ha - ba - na a la Ha - ba - na a la Ha ba - na

Lorca    
 a la Ha - ba - na a la Ha - ba - na a la Ha ba - na

*a tempo*



114

Mar.   
Ha - ba - na Ha -

Lorca   
Ha - ba - na Ha -



119

Mar.   
-ba - na

Lorca   
-ba - na



123

Mar.   
A la Ha ba - na tú y yo

Lorca   
A la Ha ba - na tú y yo



127

Mar.  A la Ha-ba - na tu Ay! \_\_\_\_\_

Lorca  A la-Ha-ba - na — tú y yo

131

Mar.  sin gue - rra Tú y yo

Lorca  A la Ha-ba - na A la Ha-ba - na


135


Mar.  A la Ha-ba - na sin gue - rra A \_\_\_\_\_

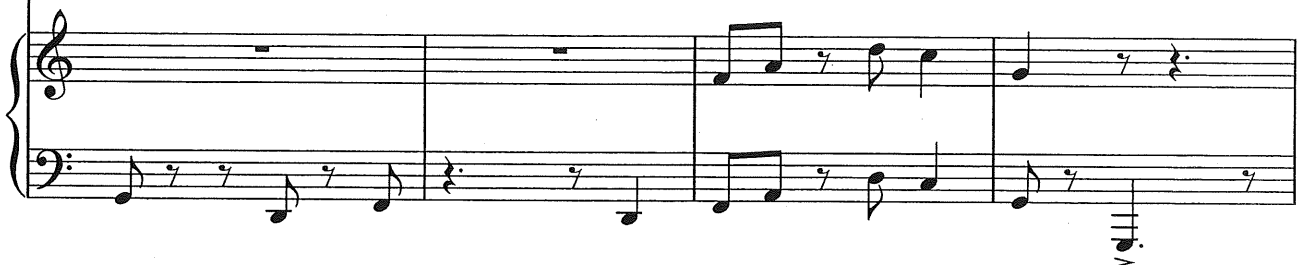
Lorca  A la Ha-ba - na sin gue - rra A - le - grí - a -



139

Mar.  le - - grí - a co - ral y tam - bor Ay!

Lorca  a - le - grí - a co - ral y tam - bor Ay!



143

Mar.  A la Ha ba - na tú y yo



147





151

Mar. 

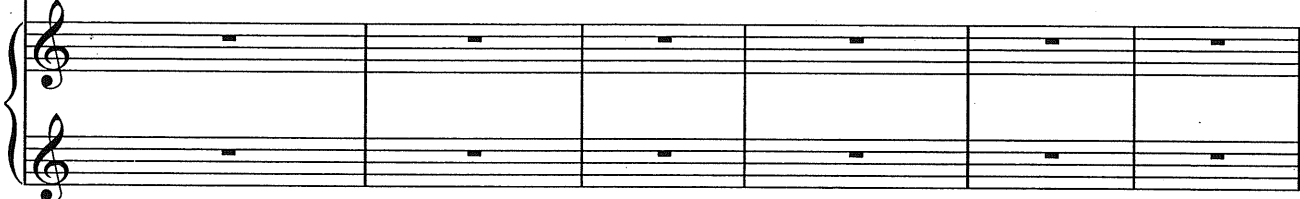
A la Ha - ba - na tu y yo \_\_\_\_\_



155

Lorca 

A la Ha - ba - na \_\_\_\_\_ No i - ré



161

Mar. 

no ven - drás? \_\_\_\_\_ No? No? No? Ayl

Lorca 

No... No... No, No i - ré



*attacca*

## 4. Quiero cantar entre las explosiones

Fiery  $\text{♩} = 88$ 

Piano

3

5

7

5

9 *f, tensile*  
quarter tone slow bending, like a cantaor

Lorca

Quie - ro cantar en - tre las ex-plo-  
Ve - o la san-gre - co-rrer por las

*First Time: RH Tacet*

*f*

11

Lorca

sio - nes quie - ro can - tar un can to  
ca - lles y voy can - tan - do co - ro-na

*sim.*

13

Lorca

in men - so  
do de es- nas

15

Lorca

Es pa - ña \_\_\_\_\_ es un to - ro - que se que -  
 Es - pa - ña \_\_\_\_\_ es un rí - o de la men

*tr tr tr tr tr tr*

17

Lorca

ma  
tos un to - ro que se  
un pue blo en - vuel-to en

*tr tr tr tr tr*

19

Lorca

que man \_\_\_\_\_ ma  
to

*tr tr tr tr*

20

Lorca

vi - vo \_\_\_\_\_  
 ne - gro \_\_\_\_\_

*tr tr tr*

6

22

Lorca

24

26

Mar.

28

Mar.

30

Mar. *mi - - go*

Lorca *yo — me*

*tr tr* *5* *tr tr tr* *f* *tr*

32

Mar. *ven - te, ven - te con -*

Lorca *que - do en - tre los*

*tr tr tr* *5* *tr tr tr* *5* *f* *tr*

34

Mar. *mi - go*

Lorca *muer - tos yo — voy en - tre los*

*tr tr tr* *5* *tr tr*

36

Mar. 

No \_\_\_\_\_ no quie - ro ver no quie - ro ver tus

Lorca 

muer - toh yo voy can - tan - do mi can - to, mi



38

Mar. 

lá - gri mas \_\_\_\_\_

Lorca 

can - to \_\_\_\_\_ mi can - to in - men - so -



40

Mar. 

no quie - ro \_\_\_\_\_ no quie - ro que su - fras

Lorca 

can - to yo can - to el can - to de



42

Mar.  
no quie-ro — no quie-ro que mue - ra —

Lorca  
quie-nes de quie-nes ca - llan de quie-nes mue - ren

44

Mar.  
— tu ri - sa — no

Lorca  
can - to yo can - to el can - to — de

46

Mar.  
quie-ro que mue - ra tu ri - sa de —

Lorca  
quie-nes de quie-nes ca - llan de quie-nes mue - ren —



48

Mar. *du - raz - no*

Lorca *me*

50

Mar. *tu.*

Lorca *que - do a - quí*

52

Mar. *ri - sa de du -*

Lorca *yo me*

54

Mar. *raz - - - - no a - - - -*

Lorca *que - - - - do a - - - -*

que - - - - do a - - - -

*tr* *tr* *tr*

*tr*

55

Mar.

bier - - - - to \_\_\_\_\_

Lorca

quí

tr

tr

5

tr

56

Mar.

tu \_\_\_\_\_ ri - - -

Lorca

yo a - - - - -

tr

5

tr

58

Mar.  - sa \_\_\_\_\_ tu \_\_\_\_\_ ri \_\_\_\_\_

Lorca  - qui \_\_\_\_\_ a - - - - -



60

Mar.  \_\_\_\_\_ tu ri - sa de du - raz no \_\_\_\_\_

Lorca  - qui \_\_\_\_\_ a - \_\_\_\_\_ quí \_\_\_\_\_



62

Mar. 

Lorca 



63

Mar.

Lorca

me — que — do —

5

tr

tr

64

Mar.

Lorca

tr

tr

tr

tr

65

Mar.

Lorca

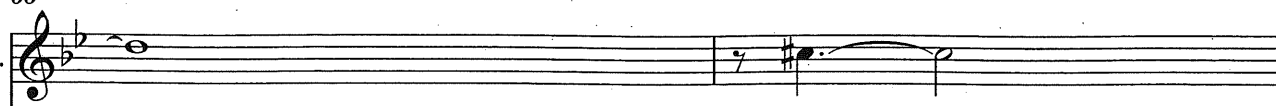
me — que — do —

5

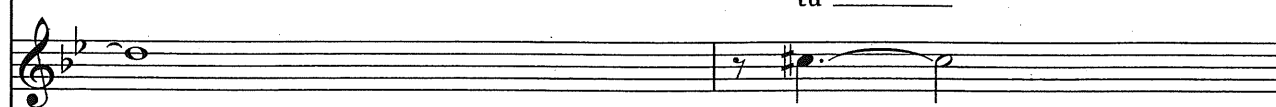
tr

tr

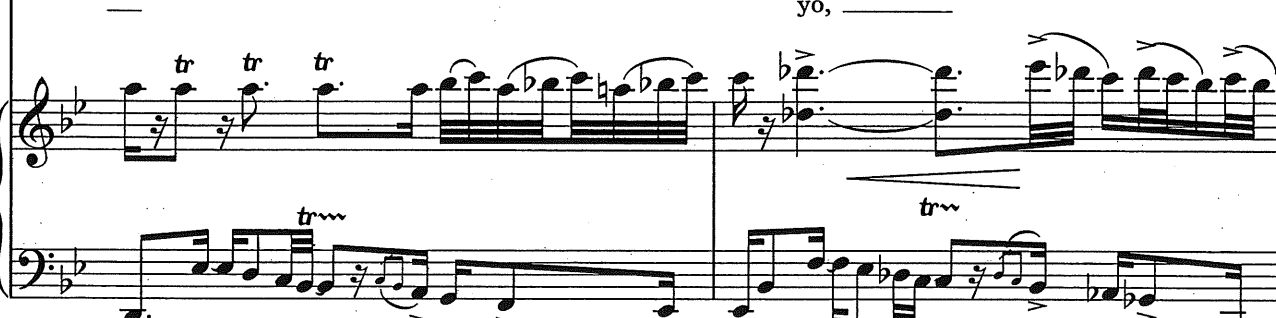
66

Mar. 

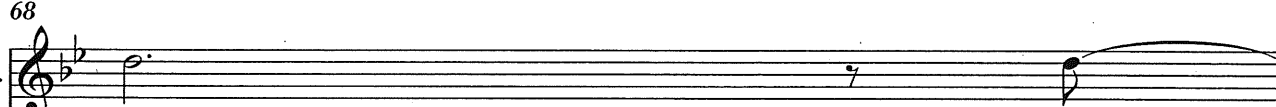
tu \_\_\_\_\_

Lorca 


yo, \_\_\_\_\_



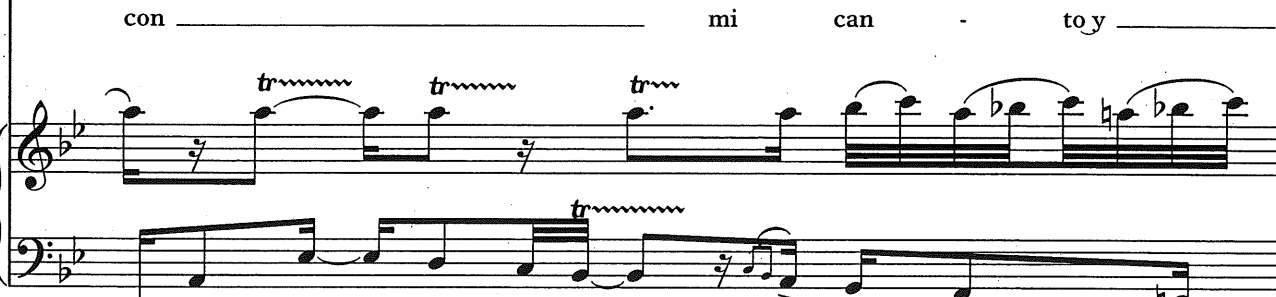
68

Mar. 

no, \_\_\_\_\_ jo -

Lorca 

con \_\_\_\_\_ mi can - to y \_\_\_\_\_



69

Mar. 


ven \_\_\_\_\_ pu - ro \_\_\_\_\_

Lorca 

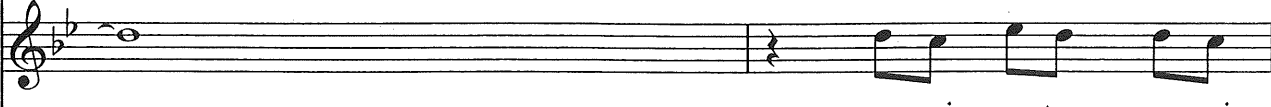
con mi llan - to \_\_\_\_\_




71

Mar. 

tu ri - sa — de du -

Lorca 

con mi can-to y con mi



73

Mar. 


raz - no —

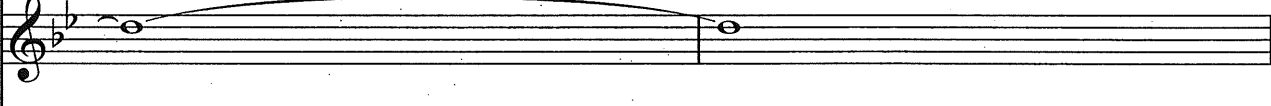
Lorca 


llan - to —



75

Mar. 

Lorca 



77

tr

79

$\text{♩} = 112$

6

6

6

6

6

6

6

6

$\text{♩} = \text{♩}$

12/8

12/8

6

80

12/8

12/8

12/8

81

12/8

83

Percussion

12/8

86

Percussion

12/8

90

Measures 90-91: Treble and bass staves with a key signature of one flat and a 7/8 time signature. Measure 90 contains a continuous eighth-note melody in both hands. Measure 91 features a half rest in the treble and a half note in the bass.

91

Measures 91-92: Treble and bass staves. Measure 91 has a half rest in the treble and a half note in the bass. Measure 92 continues the eighth-note melody in both hands.

92

Measures 92-93: Treble and bass staves. Measure 92 continues the eighth-note melody. Measure 93 features a half rest in the treble and a half note in the bass.

93

Measures 93-98: Treble and bass staves. Measures 93-94 contain eighth-note patterns. Measures 95-98 are marked "Percussion" and contain whole rests in both staves.

98

Measures 98-100: Treble and bass staves. Measures 98-99 feature eighth-note patterns with accents and a bracket labeled "8". Measure 100 continues the eighth-note melody in both hands.

100

Measures 100-102: Treble and bass staves. Measure 100 features a half rest in the treble and a half note in the bass. Measure 101 continues the eighth-note melody. Measure 102 features a half rest in the treble and a half note in the bass.

102

Measures 102-103: Treble and bass staves. Measure 102 features a half rest in the treble and a half note in the bass. Measure 103 features a half rest in the treble and a half note in the bass, with a forte (*sf*) dynamic marking.

*attacca*



## 5. Arresto

*Lights fade up on the "onstage" area, upstage, where members of the chorus enact scenes from Lorca's arrest and persecution.*

Las Rosales  
(3 Women)

Ruiz Alonso

Piano

offstage \* *f*

En - tre - guen -

5

*fast, free; ad lib.*

R.A.

lo!

6

*p* 3 3 3

L. R.

Pe - ro — qué cri - men — co - me - tió?

R.A.

(lo)

hi - zomah - dahi - zomah - da — ño

10

L. R.

R.A.

co - su plu - ma co - so plu - ma que mu - choh o - que muchoh - o que muchoh

12

L. R.

R.A.

qué cri - men

o - troh mu - choh - o — troh co - suh ar - mah

*ad lib.* ⇌

14

Upstage: Lorca hides in a room among the women of the Rosares family

**Freely, colla voce**  
*free, as in a dream*

Mar.

L. R.

R.A.

Cie - rro los o - jos — y

co - me - tió?

suh ar - mah.

**Freely, colla voce**

18

Mar. *ve - o tus úl - ti - mos mo - men - tos.*

L. R. *pp* *< >* *sim.*  
*qué cri - men co - me - tió?*

Lorca *poco f, fearful*  
*No os quie - ro be - sar no*

22

R.A. *En - tré - guen*

Lorca *5*  
*quie - ro pen - sar que nun - ca más os ve - ré.*

26

R.A. *lo!*

\* using the indicated notes, freely apply the different rhythms.

27

*espr.*

Mar.  
te      a - cu - sa    (ha) \_\_\_\_\_

R.A.  
\_\_\_\_\_

(Piano)

28

Mar. a - ron

L. R. *pp* *sim.*  
Que cri - men

R. A. Al - ca - be -

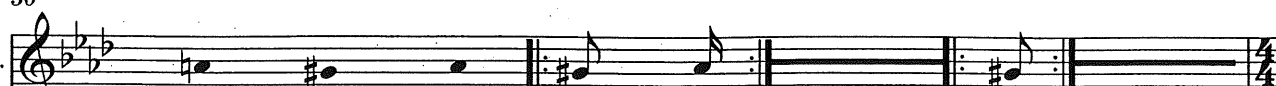
29

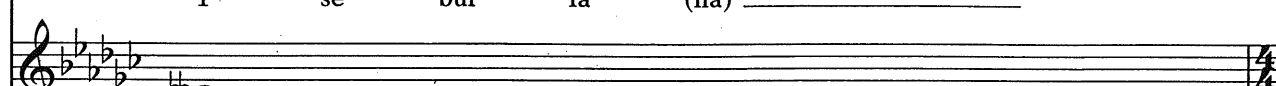
L. R.

R.A.

zón!

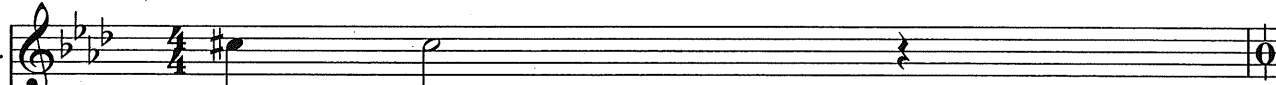
30


Mar.  Y se bur la (ha) \_\_\_\_\_

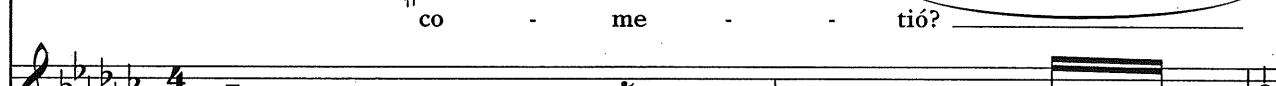
R.A. 




31


Mar.  a - ron

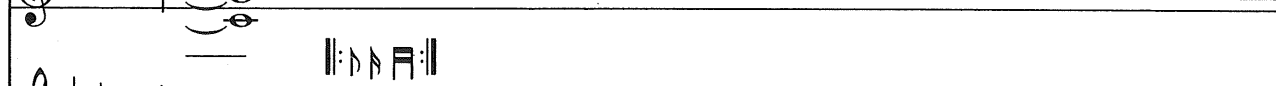
L. R.  co - me - tió? *sim.*

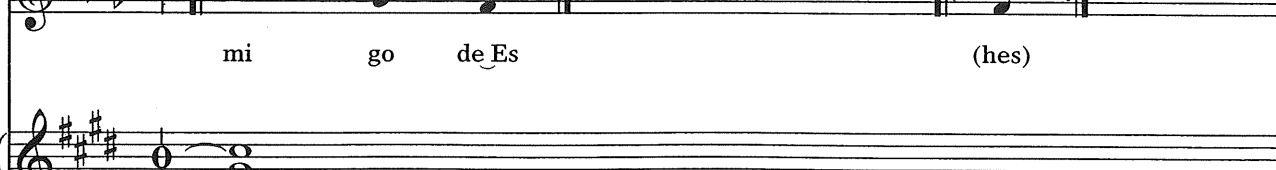
R.A.  es e - ne -



32

L. R. 

R.A.  mi go de Es (hes)



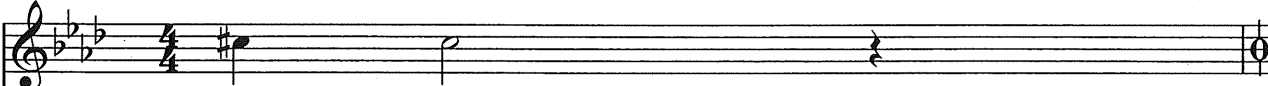
33


Mar.   
 in - ven - ta (ha) (ha)

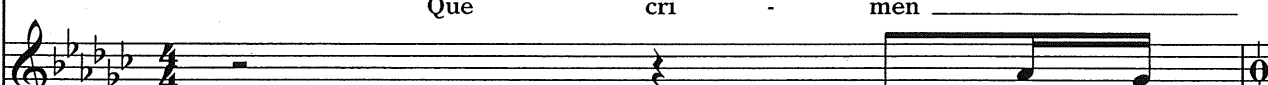
R.A.   
 pa - ña




34

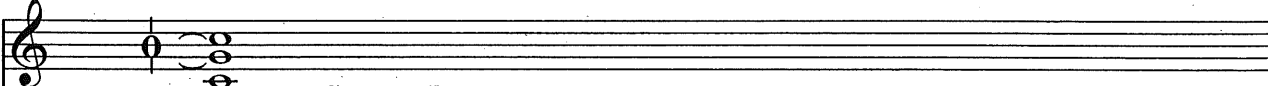
Mar.   
 a - ron

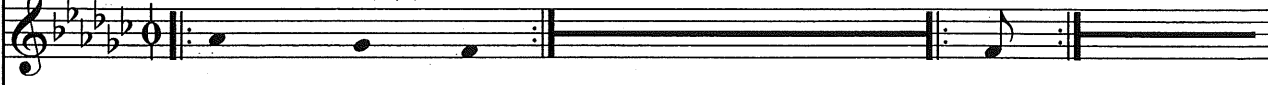
L. R.   
*as before*

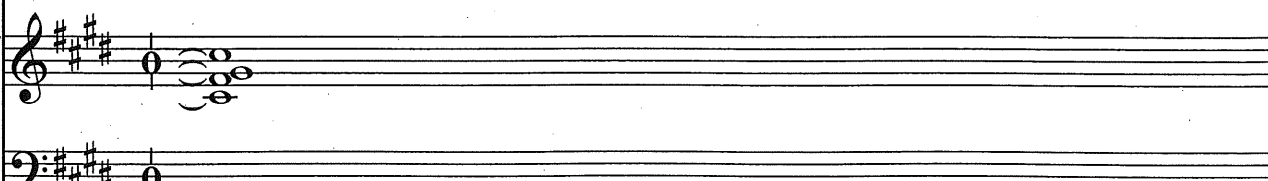
R.A.   
 Que cri - men



35

L. R.   
 ra

R.A.   
 ra



36

Mar.   
te di - fa - ma (ha) \_\_\_\_\_

R.A.   
- do



37

Mar.   
a - ron

L. R.   
co - me - tió?

R.A.   
el es a -




38

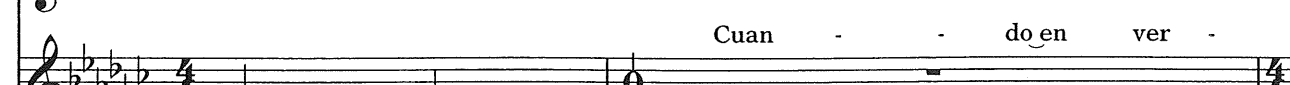
L. R.   
man - - - - - te de

R.A.   
man - - - - - te de



39

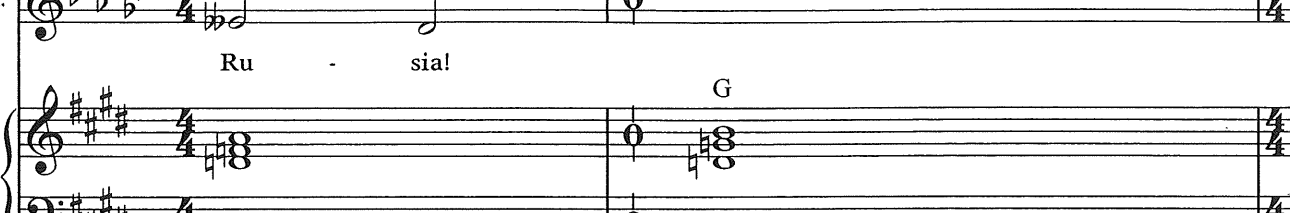
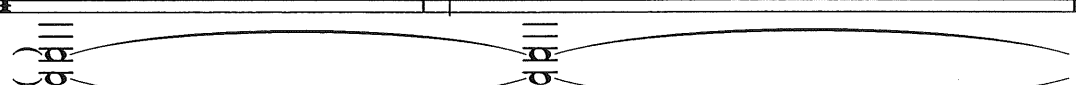
Mar. 

R.A. 

Cuan - - do en ver -

Ru - sia!

G

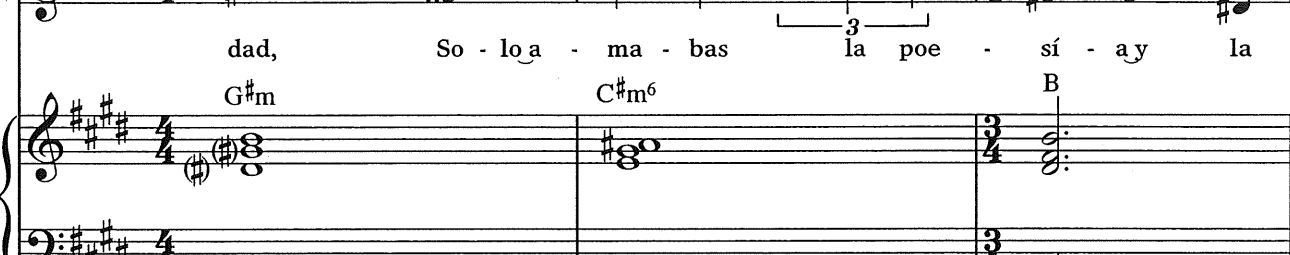



41

Mar. 

dad, So - lo a - ma - bas la poe - sí - a y la

G<sup>#m</sup> C<sup>#m6</sup> B




44

Mar. 

li - ber - tad, — ya ve - ces Ra - fa - el.

C<sup>m</sup>

*pp*




48

Lorca 

Water Drops





# 6. Ainadamar

## Es la Fuente de las Lágrimas

**Ethereal**

Choir

Ai-na-da mar Fuen-te Gran-de — Ai-na-da-mar, Es la

**Ethereal**

Piano

(Water drops) *pp*

5

Ch.

fuen - te de las lá-gri-mas.

*p like water ripples*

2 Girls (offst.)

Ai-na-da mar, — es la fuen - te de las la-gri mas

*p like water ripples*

Ai-na-da mar, — fuen - te — de las —

9

Mar. *pp*

Ch.

2 Girls (offst.)

A - sí en la la-de-ra del mon-te

Ai - na - da - mar, Ai - na -

Ai-na-da mar, es la fuen - te de las lá-gri mas

Ai-na-da mar, fuen - te de las

13 *Ruiz Alonza emerges from the chorus*

Mar.

Ch.

2 Girls (offst.)

Tu car gas - te tu cruz

da - mar, Ai - na - da -

Ai-na-da mar, es la fuen - te de las lá-gri mas

Ai-na-da mar, fuen - te de las

17

Mar.  Un ma - es - tro a — la iz-quier - da

Ruiz Alonso: "Ya Muevanlos!"  
(improvise "cry" as in previous scenes.)

R.A. 

Ch.  - mar, Ai - na - da - mar,

2 Girls (offst.)  Ai-na-da mar, \_\_\_\_\_ es la fuen - te de las lá-gri - mas —

 Ai-na-da mar, — fuen - te — de las \_\_\_\_\_



21

Mar. *"Ya Muevanlos!"*

Un to - re - ro a de

Ch. Ai - na - da - - mar, Ai - na -

2 Girls (offst.) Ai - na - da mar, \_\_\_\_\_ es la fuen - te de las lá - gri mas

Ai - na - da mar, \_\_\_\_\_ fuen - te \_\_\_\_\_ de las \_\_\_\_\_

25

Mar. re - cha \_\_\_\_\_ La fuen - te mis - ma \_\_\_\_\_ se pu - so a

Ch. da - - mar, Ai - na -

2 Girls (offst.) Ai - na - da - mar, \_\_\_\_\_ es la fuen -

Ai - na - da - mar, \_\_\_\_\_ fuen - te

28

Mar.

Ch.

2 Girls  
(offst.)

llo - rar

da - mar,

te de las la - gri - mas

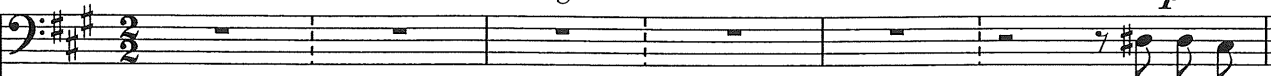
de la fuen - - - te de las la - gri

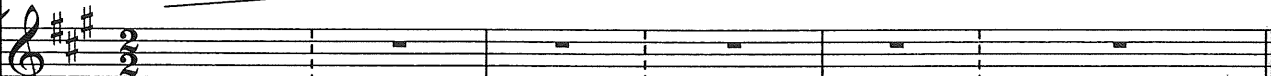
*attacca*

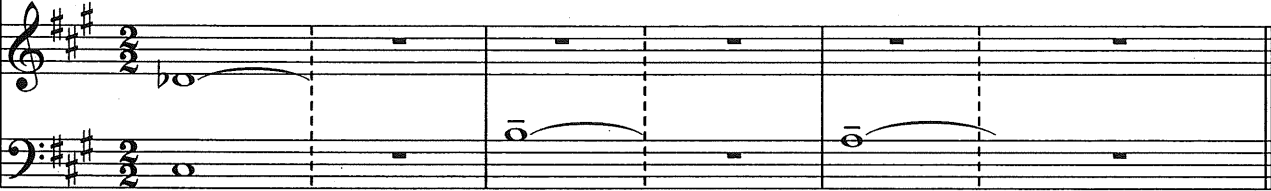
## 7. Confesión

♩ = ca. 40-42, rubato

*Tripaldi offers Lorca  
a cigarette**"Gregorian," fluid, rubato,  
with little or no vibrato  
p*

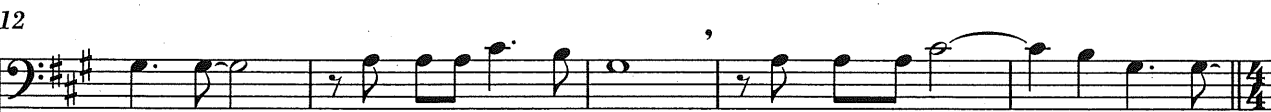
Trip.  Es mi de


Pris. 2  mas.

 *And.*

7  
Trip.  ber de ca - tó - li - co - de - cir - le que los van a e - je - cu - tar — ven ga, con - fe -

 *|| p ||*

12  
Trip.  sa - os — que yo o sa - yu - da - ré yo - ya he a - yu - da - do a tan - tos



17  $\text{♩} = \text{ca. } 40$

Trip.

$\text{♩} = \text{ca. } 40$

*mp* *>* *pp* *<* *p* *>* *mp* *>* *pp* *<* *>* *>* *mp* *p* *<* *>*

22

*mp* *<* *mf*

27

*pp* *dim al niente* *p*

32

# Free, Suspended, senza misura (ca. 15 seconds)

37

Prerecorded Voices sing, accompanied by Guitar and maracas

*pp* gradually add D#, C#, B, A  
*sempre*

Strings and marimba are processed by laptop: filter modulates the "wash" of the drone until the fade out, when children voices appear

♩ = ca. 63, fluid

*Praying, as a litany*  
Lorca: Pa-dre per do-na me aun que yono he he-chona-da  
Trip.: Pa - dre Pa-dre per-do-na  
*corrects Lorca, gently (is Tripaldi's own confession as well)*

Lorca: Pa - dre, per do-na-me por- que he pe ca - do  
Trip.: me Pa - dre  
Pris. 1: No hay — dios!  
*mezza voce: choking with rage*

MM. 48-54 are played 3 times:  
1st time: Only Bullfighter sings (Lorca and Tripaldi sing bar 48)  
2nd Time: Only bullfighter and Teacher (Lorca and Tripaldi Tacet m. 48)  
3rd Time: as written (Lorca Tacet m. 48)



52

Lorca

Trip.

Pris. 1

Pris. 2

be - de - ci - do

Note he a-ma'-o con to-do mi co - ra - zón -

No hay dios!

Tan so - lo mi ca - pa -

En so - lo dos a - ños -

The image shows a page of a musical score for the song 'El Camión' by Federico García Lorca. The page is numbered 52 in the top left corner. The score is written for five parts: Lorca (soprano), Trip. (triple piano), Pris. 1 (piano 1), Pris. 2 (piano 2), and a grand piano (piano) part at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The lyrics are in Spanish. The vocal parts have lyrics: Lorca: 'be - de - ci - do'; Trip.: 'Note he a-ma'-o con to-do mi co - ra - zón -'; Pris. 1: 'No hay dios! Tan so - lo mi ca - pa -'; Pris. 2: 'En so - lo dos a - ños -'. The piano part features a rhythmic accompaniment with chords and single notes. The score is divided into measures by vertical bar lines, with a double bar line indicating the end of a phrase. The lyrics are placed below the corresponding vocal staves.

55

Lorca

ma - dre - yo sa - bí - a es - ta ple ga - ria

Trip.

Pa - dre pa - dre per -

Pris. 1

No hay dios! No hay dios!

Pris. 2

Los ni - ños ya le - en -

58

Lorca

ma - dre ma - dre

Trip.

do - na No he a - ma - do a - mi pró - ji - mo co -

Pris. 1

So - lo mi es - pa - da So - 3 lo mi ma - dre

Pris. 2

y pre - gun - ta - rán Tre - ce mil es - cue - las -

62

Lorca

no re-cuer-do las pa - la - bras ma - dre

Trip.

mo a - mi mis - mo Pa - dre

Pris. 1

a ho-ga-da en mi san gre mi ma - dre

Pris. 2

en so - lo dos a - ños los ni - ños ya le - en

66

Lorca

yo no quie ro mo rir

Trip.

Pa - dre

Pris. 1

ma - dre

Pris. 2

le - en

69 *ppp* *ca. 20-25 seconds*

Lorca ma - dre .

Trip. *ppp* Pa - dre

Pris. 1 *ppp* ma - dre .

Pris. 2 *ppp* le - en -

*ca. 20-25 seconds*

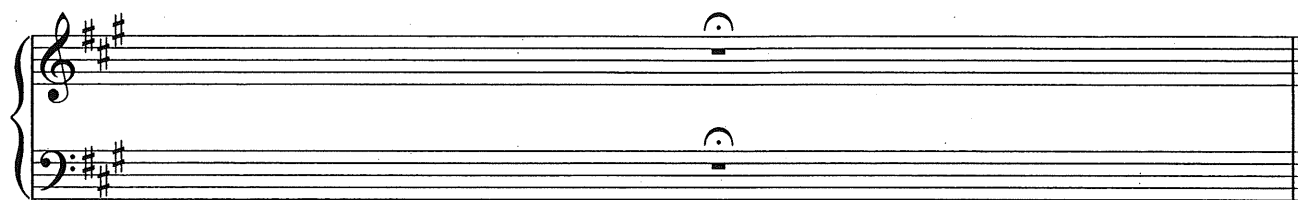
Tape: Crossfade with Children's voices

70 *espr., poco rubato*

76

81

Gunshot Interlude  
ca. 1'30"



## III. MARGARITA

## 1. Balada

**Fatal***f, like a dirge in open air, holding all phrase endings without dim.*

6 Girls

Ay, que dí - a tan tris te en Gra - na - òeü que alah

5

*concerned, seeing Margarita very pale*

Nuria

6 Girls

Mar - ga - ri - ta...  
pie - dra ha - cí - a llo - ra òeü Al ver que Ma - ria - ni - ta se

9

Nuria

6 Girls

Marga - ri - ta...  
mue - re, se mue - re en ca - dal - so porno de - cla - rar. Ay, que  
(processed, as "echo")  
lah cam - pa - na

III. Margarita

120

13

Nuria

Mi-re - me Ma - estra us-techo es - tá bien Us-

6 Girls

dí - a tantris - te en Gra - na - ðeü Que a lah pie-dras ha-cí - a llo

2 Girls (offst.)

lah camp - pa

lah cam - pa

*sfz*

17

Mar.

*spoken*

Nuria,

Nuria

ted de-be descan-sar No pue-de sa - lir a es-ce - na

6 Girls

rar Al ver que Ma - ria ni - ta se mue-re, se mue-re en-ca

2 Girls (offst.)

lah cam - pa - na do - blar y do - blar

21

Mar. *Que te he enseñado? Los actores somos como las flores que*

Nuria *Pleading, with immense respect*  
Ma - es - tra... los ac - to - res

6 Girls dal - so, se mue - re en ca - dal - so por no de - cla - rar.

2 Girls (offst.)

25

Mar. se abren por solo un instante

Nuria que se abren por so - lo un ins - tan - te, ni es - ta tuas ni pin

6 Girls Ay, que dí - a tan tris - te en Gra - na - ðeü

2 Girls (offst.) lah cam - pa



29

Mar. 

has aprendido bien, continua..

Nuria 

tu - ras\_\_ cuan donuestrasvo - ces ca - llan\_\_

6 Girls 


que alah pie - dra ha - cí a llo - rar\_\_ las cam -

2 Girls (offst.) 


lah cam - pa\_\_



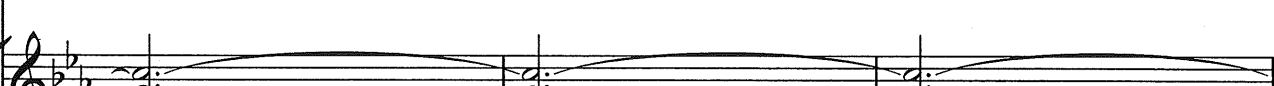
33

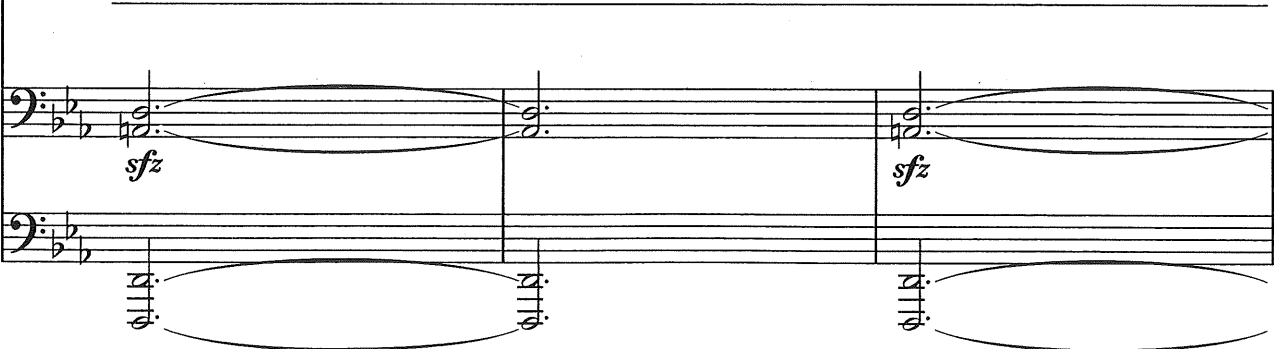
Nuria 

des - a - pa - re - ce - mos\_\_

6 Girls 

pa - nas do - blar, Ma - ria - ni - ta se mue - re por no de - cla - rar, las cam -

2 Girls (offst.) 



36

Nuria

cuando me ren\_\_\_quienes nos ro - de - an\_\_\_ mo - ri - mos\_\_\_ tam bien.

6 Girls

pa - - - - - nas do - blar.\_\_\_\_\_

2 Girls (offst.)

*sfz* *sfz* *mf*

42

Mar.

Gracias, ahora ayudame... debo salir a escena.

*p* *mf* *mp*

## 2. De Mis Fuente Tu Emerges

*Lorca emerges from the chorus, bathed in light. He is both the younger Lorca, and the spirit of the dead Lorca, exhorting Margarita like an angel of forgiveness in her final moments.*

**Lento**

Lorca

4

5

6

3

9

*transfigurado*

Mar - ga - ri - ta de mi

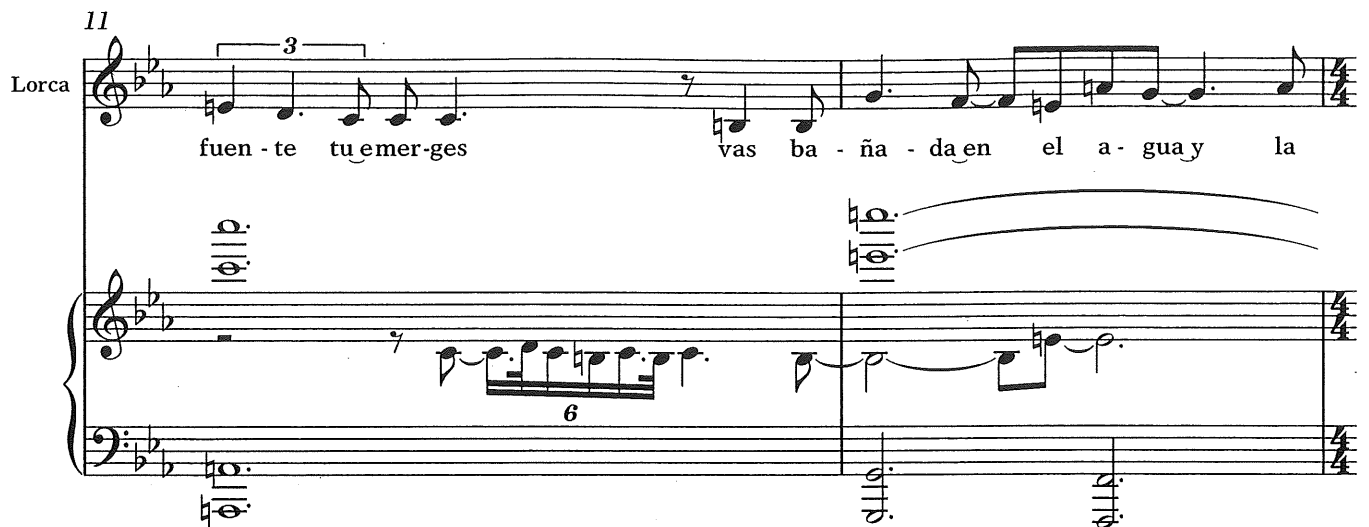
*pp*

5

11

Lorca

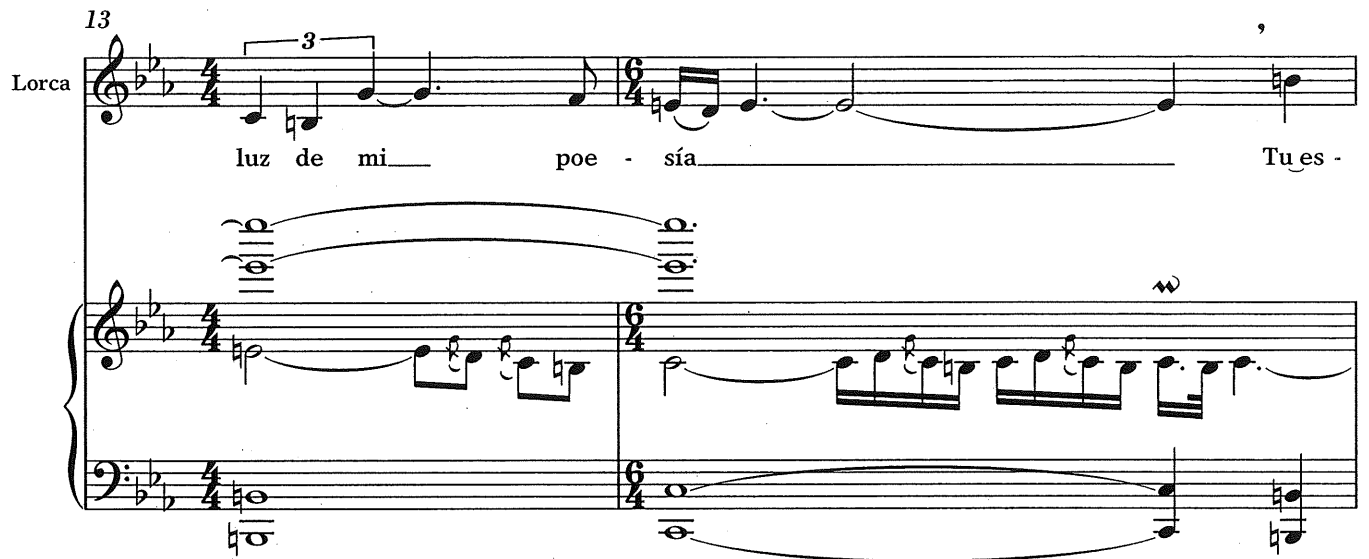
fuen - te tu emer - ges vas ba - ña - da en el a - guay la



13

Lorca

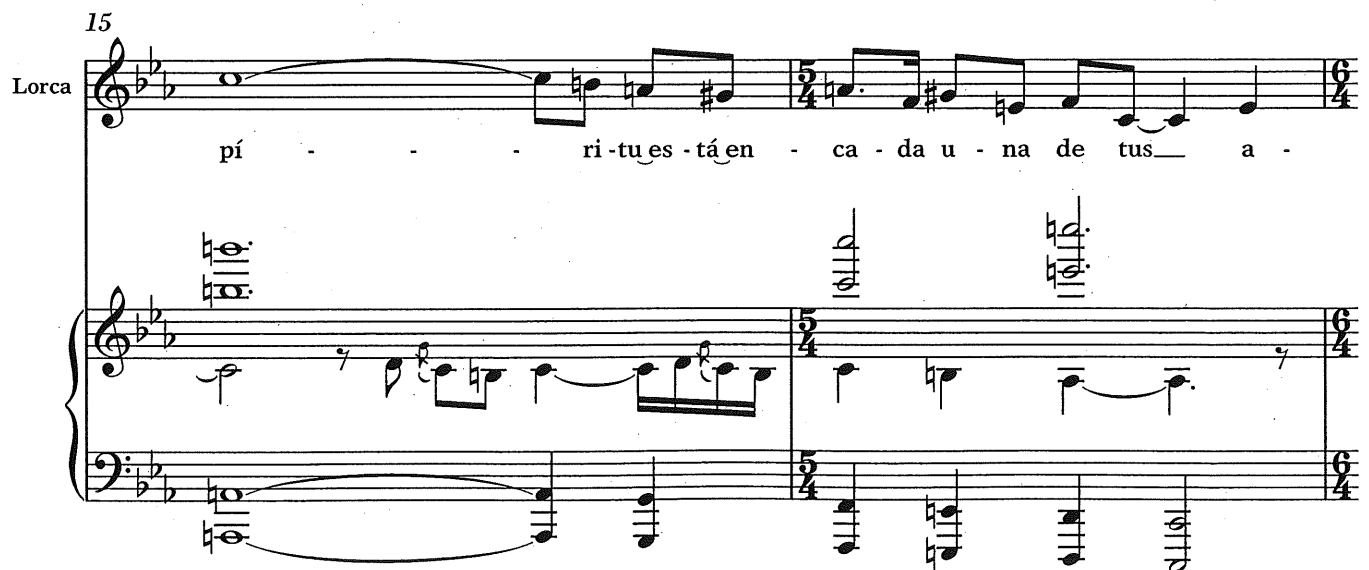
luz de mi\_ \_ \_ \_ \_ poe - sía\_ \_ \_ \_ \_ Tu es -



15

Lorca

pí - - - ri - tu es - tá en - ca - da u - na de tus\_ \_ \_ a -



17

Lorca

lum - nas Tu y Ma - ria - na ya sois so - lo

20

Lorca

u - na y la mis - ma

Horse bridle loop

23

Lorca

## 3. Lleveme

Margarita

Nuria

Garcia Lorca

Voices (a)

Voices (b)

Piano

OffStage

OffStage

ven - ga

ven - ga

lle - ve - la a su la - do

y lle-ve - la

3

✓

The musical score is written for a vocal ensemble and piano. It consists of two systems. The first system includes staves for Margarita, Nuria, Garcia Lorca, Voices (a), Voices (b), and Piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The first system shows the vocal entries and the piano accompaniment. The second system continues the vocal lines and piano accompaniment. The lyrics are in Spanish and are written below the vocal staves. The piano part features a steady eighth-note accompaniment in the right hand and a more active line in the left hand.

5

Nuria

Vc. (a)

Vc. (b)

ven - ga, to - me mi ma - no

lle - ve - me

ven - ga lle - ve - me

7

Mar.

Nuria

Vc. (a)

Vc. (b)

Pue - des ver?\_\_\_

ven - ga\_\_\_

ven - ga, to - me mi ma - no\_\_\_ lle - ve - me

mi ma - no\_\_\_

Mar. Fe - de - ri - co?

Nuria Ven - ga, to - me mi ma - no lle - ve - me

Vc. (a) lle - ve - me

Vc. (b) mi ma - no

11

Mar. Nun - ca mas

Lorca Nun - ca hasvuel to a Es - pa - ña.

Vc. (a) lle - ve - me a su la - do lle - ve - la

Vc. (b) y lle - ve - la



III. Margarita

130

13

Mar. vol - ví a Es - pa - ña

Nuria voy a se - guir sus pa - sos\_ lle - ve - me

Lorca Yo lo sé

Vc. (a)

Vc. (b) sus\_ pa - sos\_

15

Mar. pe - ro a - quí si - gues vi - vo

Nuria lle - ve - me 3

Lorca Yo lo sien - to

Vc. (a) voy a se - guir sus pa - sos\_ lle - ve - me

Vc. (b) sus pa - sos\_

17

Mar. en La - ti - no a - mé - ri - ca

Nuria voy a se - guir sus pa - sos lle - ve - me

Lorca Tu me has man - te - ni - do

Vc. (a) lle - ve - la

Vc. (b) sus pa - sos

19

Mar. Te man - ten - go vi - vo

Nuria lle - ve - me

Lorca vi - vo Yo te doy las

Vc. (a) lle - ve - la de la ma - no lle - ve - me

Vc. (b) la ma - no

21

Mar. *vi - ves* *vi vo*

Nuria *lle - ve - nos de su ma - no* *lle - venos*

Lorca *gra - cias, y te a - mo, aho - ra*

Vc. (a) *lle - ve - nos lle - ve - nos de su ma - no*

Vc. (b) *va - mos*

*rit.*

24

Mar. *tu en*

Nuria *lle - ve - nos de su ma - no*

Lorca *va - mos* *Va mos, va mos que es*

Vc. (a) *lle - ve - nos*

Vc. (b) *lle - ve - nos va mos*

9/13/2005



10

Measures 10-12 of the piano score. The key signature is three flats (B-flat, E-flat, A-flat). Measure 10 features a sixteenth-note triplet in the right hand and a half note in the left. Measure 11 has a half note in the right and a half note in the left. Measure 12 shows a half note in the right and a half note in the left. The left hand has a half note in measure 10, a half note in measure 11, and a half note in measure 12.

13

Measures 13-14 of the piano score. Measure 13 has a half note in the right and a half note in the left. Measure 14 has a half note in the right and a half note in the left. The left hand has a half note in measure 13 and a half note in measure 14.

15

Measures 15-17 of the piano score. Measure 15 has a half note in the right and a half note in the left. Measure 16 has a half note in the right and a half note in the left. Measure 17 has a half note in the right and a half note in the left. The left hand has a half note in measure 15, a half note in measure 16, and a half note in measure 17.

18

Measures 18-20 of the piano score. Measure 18 has a half note in the right and a half note in the left. Measure 19 has a half note in the right and a half note in the left. Measure 20 has a half note in the right and a half note in the left. The left hand has a half note in measure 18, a half note in measure 19, and a half note in measure 20.

21

Measures 21-23 of the piano score. Measure 21 has a half note in the right and a half note in the left. Measure 22 has a half note in the right and a half note in the left. Measure 23 has a half note in the right and a half note in the left. The left hand has a half note in measure 21, a half note in measure 22, and a half note in measure 23.

24

Measures 24-26 of the piano score. Measure 24 has a half note in the right and a half note in the left. Measure 25 has a half note in the right and a half note in the left. Measure 26 has a half note in the right and a half note in the left. The left hand has a half note in measure 24, a half note in measure 25, and a half note in measure 26.

28

Measures 28-30. The piece is in 12/8 time with a key signature of three flats. Measure 28 features a triplet of eighth notes in the right hand and a sustained bass line in the left hand. Measure 29 has a crescendo leading to a fortissimo (*sfz*) chord. Measure 30 continues with a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

31

Measures 31-33. Measure 31 has a sustained bass line in the left hand and eighth notes in the right hand. Measure 32 features a fortissimo (*sfz*) chord in the left hand and eighth notes in the right hand. Measure 33 has a fortissimo (*sfz*) chord in the left hand and eighth notes in the right hand.

34

Measures 34-36. Measure 34 has a fortissimo (*sfz*) chord in the left hand and eighth notes in the right hand. Measure 35 has a piano (*p*) chord in the left hand and eighth notes in the right hand. Measure 36 features a trill (*tr*) in the right hand and a sustained bass line in the left hand.

37

Measures 37-39. Measure 37 has a trill (*tr*) in the right hand and eighth notes in the left hand. Measure 38 has eighth notes in the right hand and a sustained bass line in the left hand. Measure 39 features a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

40

Measures 40-42. Measure 40 has a triplet of eighth notes in the right hand and a sustained bass line in the left hand. Measure 41 features a trill (*tr*) in the right hand and eighth notes in the left hand. Measure 42 has a fortissimo (*sfz*) chord in the left hand and eighth notes in the right hand.

43

Measures 43-45. Measure 43 has eighth notes in the right hand and a sustained bass line in the left hand. Measure 44 has eighth notes in the right hand and a sustained bass line in the left hand. Measure 45 features a trill (*tr*) in the right hand and eighth notes in the left hand.

# III. Margarita

136

46

48

49

50

6 Girls

54

6 Girls

56

6 Girls

na

*sfz* *p*

58

6 Girls

Tus

*sfz* *sfz* *sfz* *p*

60

6 Girls

o jos

*sfz* *sfz*



# III. Margarita

138

62

6 Girls

Ma - - - ria - - - na - - -

*sfz* *p* *sfz* *sfz*

64

6 Girls

tus - - - o - - - jos - - -

*sfz* *sfz* *sfz* *sfz*

65

6 Girls

ne - - - gros - - -

*sfz* *sfz* *fff*

*attacca*

## 5. Doy Mi Sangre

$\text{♩} = 58-64$

Margarita

Nuria

Garcia Lorca

Piano

*p celestial*

*col ped.*

4

Mar.

Nuria

Lorca

*gliss.*

san - gre, de - rra -

mi

mi san - gre, de - rra -

\* The voices should sound intensely mediterranean and primal, as if burnt by centuries of sun (more like the women of Sardinia than Flamenco Cantaoras). They transform gradually into a more classical sound ("ahora se lo que dicen..."). From "Libertad" onwards, a "Haendel Heroine" sound and attitude, expressive but noble.

7

Mar. ma - da por vos - o - tros Be -

Nuria san - gre, be - bed y con -

Lorca ma - da por vos - o - tros


10

Mar. bed - la y con - tad mi his - to - ria

Nuria tad mi his - to -

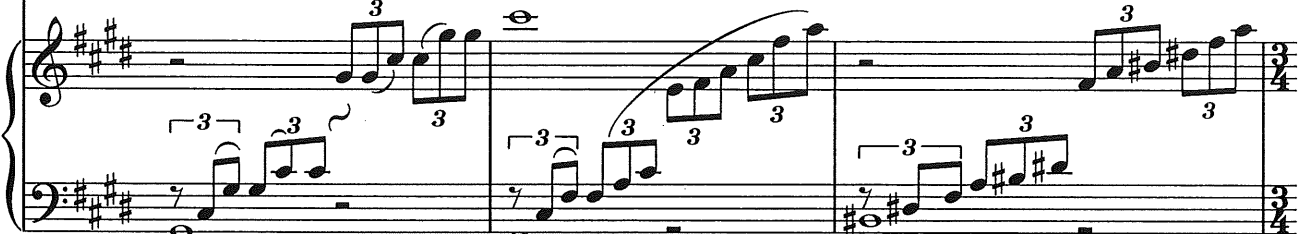
Lorca Mi his - to -

13

Mar.  a - sí es co - mo voy mu -

Nuria  ria a - sí es co - - mo voy

Lorca  ria a - - sí voy mu -



Measure 13 features a 3/4 time signature and a key signature of three sharps (F#, C#, G#). The vocal parts (Mar., Nuria, Lorca) and piano accompaniment are shown. The lyrics are: Mar. a - sí es co - mo voy mu -; Nuria ria a - sí es co - - mo voy; Lorca ria a - - sí voy mu -.

16

Mar.  rien - do, su - mer - - gi

Nuria  a - sí me voy mu - rien-do su - mer - gi-

Lorca  rien - do a - sí es co-movoy mu - rien-do su - mer - gi-



Measure 16 features a 3/4 time signature and a key signature of three sharps (F#, C#, G#). The vocal parts (Mar., Nuria, Lorca) and piano accompaniment are shown. The lyrics are: Mar. rien - do, su - mer - - gi; Nuria a - sí me voy mu - rien-do su - mer - gi-; Lorca rien - do a - sí es co-movoy mu - rien-do su - mer - gi-.

19

Mar.

24

*calmato*

Mar. *ma - do y*

Nuria *quie - nes quie - nes siem pre yo he a ma do y*

Lorca *ma - do y los y*

26

Mar. *los que a - ún no han na - ci -*

Nuria *los que a - ún no - han na -*

Lorca *los que a - ún a - ún no han na - ci*

28

Mar. *do*

Nuria *ci do*

Lorca *do*

Guitar *f, desolate*

30

Nuria *li - ber -*

Lorca *li - ber -*

Guitar

32

Nuria

Lorca

Guitar

tad

tad

35

Nuria

Lorca

Guitar

li ber tad

li ber tad



38

Mar. 

Nuria   
li - ber - tad de lo al - to

Lorca 



41

Mar.   
ber - tad

Nuria   
li - ber - tad

Lorca   
ber - tad li - ber - tad

  
*p. dolciss.*

44

Mar.

li - ber - tad - ver - da de - re A -

Nuria

Lorca

47

Mar.

ho - ra ve - - - o el mun - do

50

Mar.

con o - jos de mul - ti -

53

Mar.

tu - des A - dios, a -

56

Mar.

dios, a - dios A -

*p*

59

Mar.

dios, a - dios, a - dios

*delicately*

*cresc. poco a poco*

62

Mar.

A - dios, Gra - na - da a -

*cresc.*

*f cresc. sempre sino alla fine*

65

Mar.

ma - da

*f cresc. sempre sino alla fine*

67

Mar.

A

segue

## 6. Yo Soy la Libertad

Grave

Mar.

dios.

*p*

4

7

9

12



15



18



21

Measures 21-23 of the musical score. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The notation is for a piano, with a grand staff (treble and bass clefs). The right hand plays a melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Measure 21 starts with a treble clef, and measure 22 has a bass clef. Measure 23 returns to a treble clef. The music features a mix of eighth and quarter notes, with some measures containing rests.

24

Measures 24-26 of the musical score. The notation continues in the same key and time signature. Measure 24 features a treble clef and a melody with eighth notes. Measure 25 has a bass clef and a melody with eighth notes. Measure 26 returns to a treble clef and features a melody with eighth notes. The accompaniment in the left hand consists of chords and moving lines, providing a steady harmonic foundation.

27

Measures 27-29 of the musical score. Measure 27 features a treble clef and a melody with eighth notes. Measure 28 has a bass clef and a melody with eighth notes, including a trill marked with a 'tr' and a wavy line. Measure 29 returns to a treble clef and features a melody with eighth notes. The accompaniment in the left hand consists of chords and moving lines, providing a steady harmonic foundation.

30

30

31

32

33

33

34

35

36

36

37

38



39

Measures 39-41 of the musical score. The score is written for a grand piano with four staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, tremolo-like effect in several parts. Trills are marked with 'tr' and wavy lines above notes in measures 39, 40, and 41. The bass line consists of a steady eighth-note pattern.

42

Measures 42-44 of the musical score. The score continues with the same instrumentation and key signature. Measures 42 and 43 feature prominent trills marked with 'tr' and wavy lines. The texture remains dense with rapid sixteenth-note passages in the upper staves and a consistent eighth-note bass line. Measure 44 shows a continuation of these patterns, with some notes marked with accents.

45

trill

trill

trill

48

trill

trill

trill

*ff*

51

Measures 51-53 of the musical score for Margarita. The score is written for piano and features a complex harmonic structure with frequent chromaticism and trills. The piano part is in the upper register, while the bass part is in the lower register. The key signature is B-flat major (two flats). The time signature is 4/4. The piano part includes trills marked with 'tr' and a wavy line. The bass part includes a melodic line with eighth notes and a bass line with eighth notes. The score is divided into two systems, with measures 51-53 spanning the first system.

54

Measures 54-56 of the musical score for Margarita. The score continues the complex harmonic structure with frequent chromaticism and trills. The piano part is in the upper register, while the bass part is in the lower register. The key signature is B-flat major (two flats). The time signature is 4/4. The piano part includes trills marked with 'tr' and a wavy line. The bass part includes a melodic line with eighth notes and a bass line with eighth notes. The score is divided into two systems, with measures 54-56 spanning the second system.

57

59

8va

loco

tr

9/13/2005

61 *fff* *tr* *tr* *sfz* *8<sup>ba</sup>*

64 *tr* *tr* *tr* *tr*

67

El espíritu se eleva ♩. = 54

*p* *ppp* *pp*

69

Voz de Margarita

Mar.

*tr*

Yo soy el ma-nan-tial

71

Mar.

la fuen - te

la fuen - te

73

Mar.

de \_\_\_\_\_ quienbe - bes \_\_\_\_\_

de \_\_\_\_\_ quienbe - bes \_\_\_\_\_

75

Mar.

Yo \_\_\_\_\_ soy el ma - nan -

Yo \_\_\_\_\_ soy el ma - nan -

77

Mar.

tial \_\_\_\_\_ Yo soy el ma-nan-tial soy el ma-nan tial.

*tr*

*tr~*

79

Mar.

*tr*

81

Mar.

la fuen - te \_\_\_\_\_ de \_\_\_\_\_ quien be - bes \_\_\_\_\_

3 Girls (A)

3 Girls (B)

Girls on Stage: on tih, or bocca chiusa

*ppp*

*sempre ppp*

*ppp*

83

Mar.

3 Girls (A)

3 Girls (B)

83

85

Mar.

3 Girls (A)

3 Girls (B)

85

87

3 Girls (A)

3 Girls (B)

87



89

3 Girls (A)

3 Girls (B)

89

91

3 Girls (A)

3 Girls (B)

91

93

3 Girls (A)

3 Girls (B)

93

95

3 Girls (A)

3 Girls (B)

3 Girls (A)

3 Girls (B)

97

3 Girls (A)

3 Girls (B)

3 Girls (A)

3 Girls (B)

99

6 Girls

6 Girls

III. Margarita

164 101

6 Girls

103

6 Girls

105

6 Girls

2 Girls (offst.)

2 Girls offstage:  
processed echo voices

Ay que dí - a tan tris - te en Gra -

Que

107

6 Girls

2 Girls  
(offst.)

na - - - que a lah pie - dra ha - cí - a llo -  
dí - a tan tris... - - - - - Ma

109

6 Girls

2 Girls  
(offst.)

rar mue - re en ca - dal  
ria - na se so por no -

111

6 Girls

2 Girls  
(offst.)

se mue - re en ca - dal - so por  
de - cla - rar las

113

6 Girls

2 Girls (offst.)

no Lah cam - pa - na

pie - dras llo ran lah cam -

115

6 Girls

2 Girls (offst.)

lah cam - pa las cam -

pa las cam - pa

117

6 Girls

2 Girls (offst.)

pa - - - 3 - - - lah - cam -

lah cam - pa - na

Guitar

*mf, but "from afar"*

119

6 Girls

2 Girls (offst.)

pa - - - lah - cam - pa -

lah - cam - pa las - cam -

Guitar

*Water Begins*

121

6 Girls

2 Girls (offst.)

pa

Guitar

Hold under  
Water Postlude

123

6 Girls

2 Girls (offst.)

Guitar